

anxp

N

12

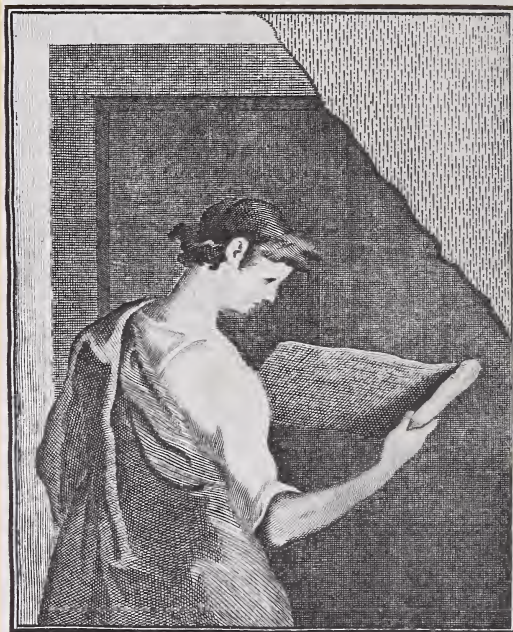
R88

A1

1875







THE J. PAUL GETTY MUSEUM LIBRARY





FORTY-EIGHTH ANNUAL REPORT

OF THE COUNCIL OF THE

ROYAL SCOTTISH ACADEMY

OF

PAINTING, SCULPTURE, AND  
ARCHITECTURE

INSTITUTED 1826.

INCORPORATED BY ROYAL CHARTER 1838.

EDINBURGH : THOMAS AND ARCHIBALD CONSTABLE,  
PRINTERS TO THE QUEEN, AND TO THE UNIVERSITY.

1875.



Council and Office-Bearers  
OF THE  
ROYAL SCOTTISH ACADEMY  
OF  
Painting, Sculpture, and Architecture,

FOR THE YEAR ENDING 31ST DECEMBER 1875.

---

1

Council.

SIR GEORGE HARVEY, PRESIDENT AND TRUSTEE.

SIR NOEL PATON.

CHARLES LEES, Esq.

JOHN HUTCHISON, Esq.

ARTHUR PERIGAL, Esq.

ROBERT HERDMAN, Esq.

GOURLAY STEELL, Esq.

J. DICK PEDDIE, Esq., SECRETARY AND TRUSTEE.

CHARLES LEES, Esq., TREASURER AND TRUSTEE.

---

DAVID BRYCE, Esq.,

KENNETH MACLEAY, Esq.,

WILLIAM M'TAGGART, Esq.,

JAMES DRUMMOND, Esq.,

SIR NOEL PATON,

CHARLES LEES, Esq.,

KENNETH MACLEAY, Esq.,

G. P. CHALMERS, Esq.,

J. M. BARCLAY, Esq.,

TRUSTEE.

} AUDITORS.

LIBRARIAN.

} CURATORS OF LIBRARY.

} VISITORS OF THE LIFE SCHOOL.



Digitized by the Internet Archive  
in 2017 with funding from  
Getty Research Institute



## REPORT.

THE Council beg to submit to the Annual General Assembly their Report for the past year, as follows :—

I. The Exhibition of 1875, which opened on the 13th February and closed on the 8th May, was in all respects a very successful one. It embraced 1029 Works ; and it was with much regret that the Council found themselves obliged to decline, in consequence of want of space, many others whose excellence rendered them worthy of admission. The number sent for exhibition greatly exceeded that of former years, whilst the sales again showed a very considerable increase over those of any previous season.

II. The Annual Dinner was held on the 12th February. It was with much regret—a regret participated in by all the members of the Academy—that the Council found that the President, who has for so many years worthily and gracefully discharged the duties of the Chair, was unable, in consequence of indisposition, to be present. In his absence the Chair was occupied by the Secretary.

III. The following extract from the Report of the Librarian shows the additions made to the Library during the last year :—

“ ‘Memoir of the Life of William Müller,’ by N. Neal Solly (London, 1875). ‘The Procession of Pope Clement VII. and the Emperor Charles V. after the Coronation at Bologna in 1530 ;’ Reproduced in facsimile by George Waterston and Son, after the Work of Hogenberg ; with an Introduction by Sir William Stirling-Maxwell, Bart. ; Edmonston and Douglas (Edinburgh, 1875). ‘Registrum de Panmure,’ compiled by the Hon. Henry Maule of Kelly in 1733, and edited by Dr. John Stuart ; 2 vols. (Edinburgh, 1875) ; presented by Lady Christian Maule and the Executors of the late Earl of Dalhousie (150 copies printed). ‘Lord Cockburn—Memorials of his Time ; 3 vols. (Edinburgh, 1856-74) ; presented by the Editor, Sheriff Davidson. ‘Selections from the Works of Sir George Harvey, P.R.S.A.,’ described by the Rev. A. L. Simpson, D.D., and photographed by Thomas Annan (Edinburgh, 1872) ; presented by Sir George Harvey. ‘Scottish Landscape,’ the Works of Horatio M’Culloch, R.S.A. ; with a Sketch of his Life by Alexander Fraser, R.S.A., and Photographs by Thomas Annan (Edinburgh, 1872). ‘Portraits by Sir Henry Raeburn, R.A.,’ Photographed by Thomas Annan, with Biographical Sketches (Edinburgh, 1874). ‘Etchings by Sir David Wilkie, R.A., and Andrew Geddes, A.R.A.,’ with Biographies by David Laing, LL.D. (Edinburgh, 1875).”

To Lady Christian Maule and the Executors of the late Earl of Dalhousie, to Sir George Harvey, and to Sheriff Davidson, the Council have expressed their cordial thanks for the works presented by them respectively.

IV. The Report of the Visitors to the Life School is of a very satisfactory nature. It states that

“The Session of 1874-75 began on the 2d November, and ended on the 9th July, having run 105 nights, with an aggregate attendance of 1842, being an average of  $17\frac{1}{2}$ —a much larger average than in any previous Session.

“The Morning Class began on 1st May, and ended on 3d July, being 29 mornings, with an attendance of 443, or an average of  $15\frac{1}{2}$  each morning—an attendance larger than in any previous Session.

“The Visitors have much pleasure in bearing testimony to the

diligence, perseverance, and excellent conduct of the Students throughout the Session.

(Signed)      KENNETH MACLEAY, *Visitor.*  
                  J. M. BARCLAY, *Visitor.*  
                  G. PAUL CHALMERS, *Visitor."*

The Council having carefully examined the work done in the School, awarded the Prizes as follows :—

#### THE ACADEMY'S PRIZES.

For the best Drawing from the Life,	Mr. J. L. WINGATE.
For the second best,	Mr. JOHN WHITE.
For the best Painting from the Life,	Mr. ROBT. M'GREGOR.
For the second best,	Mr. JOHN WHITE.
For Anatomical Drawing,	Mr. THOMAS WILSON.

The Keith Prize—to the most meritorious Student—has this year been divided between Mr. J. H. Lorimer and Mr. A. M. M'Donald.

The Stuart Prize has been awarded to Mr. John Taylor, for a Basso-Relievo entitled "The Master receiveth Sinners and eateth with them;" and the Prize offered last year by Mr. Barclay, R.S.A., for the best Rapid Sketching from the model in the Life School has been awarded to Mr. J. H. Lorimer.

The Council are glad to be able to speak in terms of approbation of much of the class-work of the year. They are of opinion that it manifests a spirit of healthy and intelligent study, from which worthy results may reasonably be expected in the future. They are still disappointed, however, to find that the Stuart Prize has not called forth that amount of emulation, and those special artistic qualities which it was intended to promote; and they would again remind competitors that what is wanted is not plausible or elaborate picturesqueness, but compositions evincing careful study and characterised by scholarly severity of design. Of course these remarks are not intended to apply to the Relievo to which the Prize this year has been awarded.

V. The General Meeting of the 10th February 1875 remitted to the Council, before printing and sending out the new edition of the Laws approved of at last Annual General Meeting, to submit them to the Law Agent of the Academy, for the purpose of ascertaining whether, in his opinion, any of the Laws were repugnant to the Charter, or subject to question on legal grounds. The Council having submitted the Laws to Mr. Bruce in compliance with this remit, have the pleasure of stating that he has replied to the questions put to him in the negative. The Council have therefore directed that the Laws be printed and put into the hands of the Members.

VI. Mr. John Steell, to whom it fell by rotation to serve in the Council for the past year, found himself obliged, on account of the state of his health, to ask to be relieved of the duty. The Council, while regretting to lose the aid of Mr. Steell's great experience and sound judgment, were reluctantly obliged to comply with his request. In terms of the Laws the vacancy thus made was filled by the appointment by lot of Mr. John Hutchison.

VII. The vacancy in the ranks of the Academicians caused by the death of Mr. W. Smellie Watson, was filled up at the General Meeting held on the 10th February, by the election of Mr. Samuel Bough. In consequence of his election it becomes necessary, in terms of the Resolution of the General Meeting of 20th April, to elect an Associate from the list of Candidates which has been put into the hands of the Members.

VIII. The General Meeting held on the 18th April 1874 instructed the Council to address to the Trustees of the Board of Manufactures a Memorial requesting them to permit free access to the Gallery of Casts, to Artists and Art Students in

Edinburgh, as nearly as possible on the same terms as previous to the year 1858. In compliance with their instructions, the Council addressed to the Board of Trustees a Memorial in the following terms:—

The President and Council of the Royal Scottish Academy, in laying before the Members of the Board the Memorial which they have thus been instructed to present by the unanimous voice of the Academy, believe that it will be expected of them to show the reasons which influenced the Academy in coming to such a resolution. They therefore crave permission to make the following statement.

As the Academy must always regard the training of its Students as one of the most important of its functions, it has lately been anxiously considering by what means this training can be rendered more complete. And being well aware that the Board is equally alive to the greatness of this matter as regards its own School, and recognising also the intimate connection existing between the two Schools (the one being the natural source of supply of the other), the President and Council believe that the representation which they now make as to the opening of the Statue Gallery, in the interests of Students of Art, will not fail to meet with the most favourable consideration of the Members of the Board.

By the Treasury Minute of 25th February 1858, the Scheme of Art Education which the Board and the Royal Scottish Academy had severally conducted underwent certain changes. In that Minute the following passage occurs :—"It appears, however, to my Lords, that in making an arrangement for affiliating the School of Design and Art to the Department in London, a line should be drawn between the functions of that School and those of the Royal Academy, in order that they may work in harmony and with more effect in relation to each other. Upon full consideration of this point, and after consulting the best authorities upon it, my Lords have come to the conclusion that the line be drawn where the Antique finishes and the Life begins. For all the purposes of Art, as applied to manufacture and trade, this appears to my Lords to be attainable by Students studying up to the point of the Antique inclusive, and that the Life is chiefly necessary for those Students who desire to follow the profession of Art in Painting. The latter object, therefore, it appears to my Lords, can be best attained by a school under the direction and control of the Academy."



Accordingly, since the passing of the above Minute, the study of the Antique has been entirely carried on in the Board's School, whilst the Academy has had the conduct of the School for the study of the Living Model. These two Schools together make up the course available to the Art Student, and under favourable conditions they offer to him all that he requires. But here we touch the point which (in the opinion of the Academy) makes some alteration as to the opening of the Statue Gallery very desirable. For, whilst it is most important that, before entering the Life School, the Student should have passed through a thorough course of training in the Antique, it is not less true that for many a day afterwards, during his later course of training for professional life, the habit of studying and referring to the Antique is of the utmost consequence. And to do this with effect certain facilities must be afforded him which do not at present exist.

In the "Report by the Visitors on the mode of conducting the School of the Living Model," unanimously approved by the Academy in 1858, we find the following:—"We presume it to be unnecessary to demonstrate to a body of professional Artists the intimate connection existing between the Antique and the Living Model as subjects of study. Obviously they cannot be separated without material diminution of the usefulness of both. For, without constant reference to the Life, the principles of Antique Art (the most perfect Art the world has known, simply because the most essentially natural) can be but partially comprehended, while the study of the Living Model must be productive of but half its advantages without an equally constant reference to those types of human dignity and loveliness yet happily preserved to us from the wreck of ancient civilisation." From this extract it is evident that the Academy believed it to be of the greatest importance that these two Schools of study, "the Antique" and "the Life" should virtually be carried on together: at least that there should be opportunity for habitual reference from the one to the other. Such opportunity did exist until a comparatively recent period, as the Members of the Board are aware, the Statue Gallery, with its magnificent collection of Casts, being nearly always open to the Student. Since 1858, however, the requirements of the Board's Schools have in a great measure shut up this place of study from all except those who may be Board's scholars at the time, so that the present generation of Students are unfortun-

ately deprived of one of the special privileges enjoyed by their predecessors. Many of the Members of the Royal Scottish Academy, in London and here, look back with peculiar pleasure to the hours they passed in the Statue Gallery. Not only during the period of their studentship in the Antique class, but long afterwards, they found it to be a place of no ordinary value and attractiveness. It was a place for work, but work differing in character from any existing class-work : a place when fellowship with others of congenial tastes and pursuits was cultivated in the purest Art atmosphere, and where they might uncontrolled, but with increased intelligence and at greater leisure than before, observe and reflect and copy among works claiming their highest reverence. The Academy believe that through a sympathetic acquaintance with the Antique formed in this way, the Student is more likely to gain an insight into the excellency of these works, and into the principles which governed their construction, than he can be expected to do during the process of close imitation necessarily demanded in the regular class-room.

The President and Council may be allowed further to state, that as there is no other place in Edinburgh where the Art Student can see the productions of the great schools of Greece and Rome, or where he can, as a rule, profitably spend his otherwise unoccupied time in the acquisition of the knowledge of his Art, they think that if the Statue Gallery were open to him, so that he might come and go as inclination or sense of need should urge, those hours which now run the risk of misuse at the most precious period of his life, might then be turned to valuable account.

As the Board and the Academy are happily so identified in the objects they have in view ; and as whatever furthers the best interests of the one, educationally, must prove of service to the other, the President and Council most respectfully beg leave to draw the serious attention of the Board to the object of this Memorial. If, by certain changes in the arrangement of their classes, the Board can see their way to throwing open the Statue Gallery to the same extent as previous to 1858, they believe that an important service will be conferred on all who profess to study or practise Art.

(Signed)

GEORGE HARVEY, *President.*

J. DICK PEDDIE, *Secretary.*

To this the following reply has been received :—

“ BOARD OF MANUFACTURES, ROYAL INSTITUTION,  
EDINBURGH, 6th November 1875.

“ SIR,—I had been in expectation of being able to communicate to the President and Council of the Royal Scottish Academy, that the Statue Gallery at the Royal Institution had, in compliance with their representation, been again put upon the footing on which it stood prior to the year 1858.

“ This has been ordered by the Board, but, in consequence of the altered system of the School of Art, has been found to need many preliminary arrangements, which were at once commenced, but have been interrupted and retarded by the severe and continued illuesses of persons upon the establishment concerned with them. It is to be hoped that these unavoidable, but only temporary, interruptions will not continue much longer, and that the decision of the Board that the Gallery be again opened as it was formerly, will be able soon to be accomplished.

“ It is an important point in the arrangements, that, after the Gallery has been opened, it should be kept permanently open, and no suspension of access take place. Hence the necessity for such delay as will allow the arrangements to be thoroughly and efficiently organised.—I am, Sir, your most obedient Servant,

“ E. F. PRIMROSE, *Secy.*

“ J. DICK PEDDIE, Esq., R.S.A., Secretary,  
ROYAL SCOTTISH ACADEMY, EDINBURGH.”

The Council have great satisfaction in reporting to the General Assembly the happy attainment of this most desirable object, and they believe that the Members of the Academy, as well as the Students, will readily acknowledge the liberality of view and cordial sympathy on the part of the Board, which has led them to concur in, and so promptly and courteously to act upon, the views expressed in the Academy's Memorial. The Council regard the circumstance as another proof of the real desire of the Board to co-operate with the Academy in everything calculated to further the interests of Art amongst us, and they trust that the facilities

for study in the Statue Gallery will be so taken advantage of, that the results may justify their most sanguine expectations.

IX. The attention of the Council having been drawn to the inconvenient arrangements of the Life class-room, and the want of proper appliances in it, the Council resolved to carry out certain improvements by which the inconvenience complained of would be removed, and the room at the same time made capable of accommodating a greater number of Students than hitherto. These alterations have been carried out in a very satisfactory way under the direction of Messrs. Hutchison and Brodie, to whom the matter was remitted by the Council.

X. The Council have to direct attention to a change in the form of the Exhibition Catalogue. Instead of the quarto size in which it has hitherto been printed, they resolved to follow the example of the Royal Academy, and to adopt the duodecimo size as being much more convenient. Having found also that the experiment made for the two previous years of printing a small edition of the Catalogue with the prices marked had been very successful, they resolved to print a larger edition with the prices given in an appendix. They have had the pleasure of finding that the new forms of the Catalogue were highly appreciated.

XI. The Collection of Works of Art belonging to the Academy has received the following additions during the past year, viz. :—

1. Portrait of the late James Giles, R.S.A., painted by himself, and presented by Mrs. Giles.
2. "A View of Edinburgh from Bonnington," the diploma work of Sam. Bough, R.S.A.

3. Portrait of the late James Eckford Lauder, R.S.A., painted by Charles Lees, R.S.A., and presented by him.
4. (1.) "Landscape, with Figures and Horses," by Nicholas Berghem. (2.) "Ruins, with Figures," by Francesco Zuccherelli. (3.) "The Crowning of the Doge of Venice," by Paolo Veronese. (4.) "Landscape, with Figures," by Nicholas Poussin. (5.) "Landscape," by John Wynants, with numerous Figures by John Lingelbach. (6.) "Landscape, with Figures," by Jan Booth. (7.) "Flemish Landscape," by Jacques Artois, with Figures on Horseback, by David Teniers the younger. (8.) "The Holy Family," by Andrea del Sarto. (9.) "Landscape—River Scene." (10.) "Ruins, with Figures, Cattle, Sheep, and Goats in the foreground," by Jan Asselyn. (11.) Companion Picture to the above, by Jan Asselyn. (12.) "Ruins, with Figures," by Francesco Zuccherelli. (13.) "Landscape," by H. W. ("Grecian") Williams. (14.) "The Companion," by H. W. ("Grecian") Williams. (15.) "The Cavaliers' Halt," by Barent Gaal. (16.) "River Scene, with Figures," by Richard Wilson. (17.) Head of a Boy," by Murillo. (18.) Companion Picture, by Murillo. (19.) "The Virgin and Child," after Raphael. (20.) "Battle-piece," by Borgognone. (21.) "Landscape, with Figures and Cattle," by Verboom. (22.) "Canal Scene—Venice," by Francesco Guardi. (23.) Companion Picture, by Francesco Guardi. (24.) "Landscape, with Figures and Cattle," by Salvator Rosa. (25.) Companion Picture, by Salvator Rosa. (26.) "The Virgin with the Infant Christ," by Parmigiano. (27.) "Angel appearing to Hagar," after Parmigiano. (28.) "Dutch



River Scene," by Van Goyen. (29.) "Assumption of the Virgin," by Carlo Dolci. (30.) Marble Bust of George Veitch, by Samuel Joseph, R.S.A. The foregoing were bequeathed to the Royal Scottish Academy by the late Mrs. Mary Pitcairn or Veitch, 30 York Place, Edinburgh, relict of George Veitch of Rathobank, Writer to the Signet, to be delivered to the Academy on the decease of her sister, Miss Margaret Pitcairn, who died 8th August 1874. By the Will of the said Miss Margaret Pitcairn the portraits of her father and mother, by Sir Henry Raeburn, are bequeathed to the Academy, to pass into their possession on the death of the present owner of the pictures.

XII. The Council in November last received from the Royal Academy of London an application for the loan, for their Winter Exhibition, of some of Etty's pictures, and of Wilkie's picture of "John Knox dispensing the Sacrament at Calder House," in the possession of the Royal Scottish Academy. The Council, desirous of complying with the request of the Royal Academy, were of opinion that Etty's pictures of "The Combat" and "Benaiah," as well as Wilkie's picture, should be sent. They considered it right, however, to take the opinion of the Academy on the subject, and accordingly submitted the matter to a General Meeting, held on 17th November 1874. The meeting adopted this recommendation, and steps were taken to have the pictures forwarded to London. It is with much regret, however, that the Council have to state that insurmountable difficulties in connection with their carriage, threatening very serious risk to these most valuable works, prevented the Etty pictures being sent, and they were reluctantly obliged to forward Wilkie's picture alone.

XIII. The Council having received a letter from the Treasurer of the Artists' Orphan Fund, setting forth the inadequacy of the Fund to meet the demands upon it by really deserving applicants, and requesting a subscription with a view to increase the capital of the Fund, the application was submitted by the Council to a General Meeting held on 20th April. It was resolved to grant £100 in aid of this excellent charity; and this resolution was duly communicated to the Treasurer of the Artists' Orphan Fund, from whom a cordial acknowledgment was received.

XIV. The Council have had to regret the absence of the President from their meetings for some time past, on account of the state of his health, but they rejoice to know that of late a considerable improvement has taken place, and they trust that a life so precious may yet be long spared to the Academy. In compliance with a resolution of a General Meeting held on 21st April 1875, the Council addressed to him the following letter:—

“ROYAL SCOTTISH ACADEMY, EDINBURGH,  
21st April 1875.

“MY DEAR SIR GEORGE,—At the General Assembly of the Academy held to-day, the first, I believe, from which you have been absent during your long tenure of the Presidential Chair, it was moved by Sir Noel Paton, and carried by acclamation, that the Secretary be instructed to convey to you the warm congratulations of the Academy on your recovery from the protracted illness which has occasioned to your fellow-citizens, and the wide circle of your personal friends in and out of the Academy, so great an amount of anxiety; and at the same time to express an earnest hope that ere long your health will be sufficiently restored to admit of your appearing once more in your place amongst us, bringing with you, as your presence must ever do, bright and genial associations connected with the history of the Institution in whose building up and

consolidation you have had so large a share.—Believe me yours sincerely,

“J. DICK PEDDIE, *Secy.*

“SIR GEORGE HARVEY, P.R.S.A.,  
Regent Terrace.”

To which the President made the following reply:—

EDINBURGH, *April 22, 1875.*

“MY DEAR MR. PEDDIE,—I feel very unable to express as I should wish to do the great gratification afforded me by the letter which you handed to me this morning from the Members of the R.S.A., with its expressions of hearty kindness.

“It is true that during the fifty years which have passed since the formation of the Academy I have not often been prevented from taking my share of its work ; but I have greatly regretted that my illness during the last few months, happening as it did at the busiest time of the year, has obliged me to leave my duties so entirely to be done by others. However, this has at least given the Members an opportunity of knowing how much they owe their valuable Secretary.

“Thanking them very truly for all the good wishes they express on my behalf, I remain yours very sincerely,

“GEO. HARVEY.

“J. DICK PEDDIE, Esq., R.S.A.”

XV. It is with much regret that the Council have to record the death of a distinguished Member of the Academy. Colvin Smith, R.S.A., died on the 21st July, in his eightieth year. He was one of those who joined the Academy in 1829. From early youth, till within two or three years of the close of his long life, he pursued his art with unremitting industry and student-like application, the results of which were manifested in the numerous excellent works which year after year proceeded from his easel. A thoroughly skilled workman and trained in the old traditions and established canons of Art, his pictures will always be notable for their masterly drawing and strong perception of character, for their solidity of style,

and well-balanced depth of effect. From his exclusive devotion to portrait painting, and the ability which he brought to bear on it, he secured an extensive practice at a comparatively early period of life. For a long series of years the walls of the Exhibition were enriched by admirable specimens of his talent, and his name must always occupy a distinguished place on the roll of Scottish Portrait-painters.

XVI. In September last the Council received from the President of the Committee for the Festival of the Fourth Centenary of Michael Angelo Buonarotti, in Florence, an invitation to send a member of the Academy as their representative at the festival. Unfortunately, however, the Council found themselves unable to comply with this very gratifying request.

GEORGE HARVEY,

*President.*

ROYAL ACADEMY,  
EDINBURGH, 10th November 1875.

At the Annual General Meeting of the Royal Scottish Academy of Painting, Sculpture, and Architecture, held in the Academy Library, Edinburgh, on Wednesday, the 10th November 1875, the Office-bearers were elected, and the Council declared for the ensuing year, as follows, viz. :—

### Council.

SIR GEORGE HARVEY, PRESIDENT AND TRUSTEE.

ARTHUR PERIGAL, Esq.	SAM. BOUGH, Esq.
ROBERT HERDMAN, Esq.	DAVID BRYCE, Esq.
WM. FETTES DOUGLAS, Esq.	ALEXANDER FRASER, Esq.

J. DICK PEDDIE, Esq., SECRETARY AND TRUSTEE.

CHARLES LEES, Esq., TREASURER AND TRUSTEE.

DAVID BRYCE, Esq.,	TRUSTEE.
KENNETH MACLEAY, Esq.,	} AUDITORS.
WILLIAM M'TAGGART, Esq.,	
JAMES DRUMMOND, Esq.,	LIBRARIAN.
ARTHUR PERIGAL, Esq.,	} CURATORS OF LIBRARY.
ROBERT HERDMAN, Esq.,	
KENNETH MACLEAY, Esq.,	} VISITORS OF THE LIFE SCHOOL.
J. M. BARCLAY, Esq.,	
G. P. CHALMERS, Esq.,	

---

### NOTE.

At the General Meeting of the Academy held on the 10th inst., Mr. W. F. VALLANCE was elected Associate of the Royal Scottish Academy.









GETTY RESEARCH INSTITUTE



3 3125 01481 3170

